

Comparative Review of Alliteration in Hafez and Molavi Kurd's Diwans Poetry

Abstract

Alliteration is one of the most significant literary figures of speech and a key component of rhetoric that has always inspired poets. Alliteration has an undeniable effect on the pleasantness and creation of internal poetry music, which can be regarded as a major factor contributing to poetry's excellence. The Diwans poetry of Hafez and Molavi Kurd are among the best and most renowned Kurdish and Persian poetic collections, which use appropriate and abundant figures of speech, including alliteration. These two famous Iranian poets i.e., Hafez and Molavi Kurd have been well aware of the impressive effects of poetic alliteration and rationally created a sense of internal music in their works, thereby making their poems more popular and lasting. The two poets have similarly used alliteration, which is comparatively examined in their works, and the ensuing pleasantness.

Keywords: Molavi Kurd, alliteration, Hafez, Poetry

Adnan Behzadi

Teacher, Department of
Persian Literature , Javanroud schools,
Kermanshah, Iran
*Correspondent
author: behadnan@gmail.com

Introduction

Alliteration refers to the distribution of the letters, repetition of a sound (both consonant and vowel) in the words, or a hemistich or a verse that creates some kind of internal music and adds to the poetic effects. It is the occurrence of the same letter or sound at the beginning of adjacent or closely connected words. The music heard from the alliteration of the consonants is more noticeable. The conscious and rational repetition of a consonant or a vowel greatly affects the richness of the internal music and helps it become more pleasant. A repetition of a phoneme creates this figure of speech. The present article investigates alliteration in the poetry of Hafez and Molavi Kurd to reveal their important positions in the classic Persian and Kurdish works; however, the study suffers from a lack of sufficient sources such as Kurdish and Howrami sources. The research also examines the alliteration structure and methodology and offers conclusions about it in the end.

Biography of Molavi Kurd

Here is an overview of Molavi Kurd. Mullah Abdul Rahim Tajjouzi, known as Molavi with the pen name of Ma'doum, is one of the prominent Kurdish poets born in Sarshateh, Tajjouz, Iraqi Kurdistan. The Mulla traveled to Iran and learned the Koranic sciences and Persian there. This prominent poet went through many hardships and miseries in his late life when his library was set on fire, and he turned blind following the death of his wife, Anbar Khatoun. He is a key figure among Kurdish poets who were also theologians. Like Hafez Shirazi, Molavi has consciously and rationally used the array of alliteration.

Cadence and alliteration

One of the most important factors in poetry is cadence, which underlies all poems. Poetry cadence can include spiritual proportions except for the poetic meters; it also includes the internal music and alliteration or the melody of the letters. Classic poets have specifically focused on the internal music and melody of the poems, with alliteration being a key array in the works. Alliteration is called the melody of the letters when it evokes a special sound in nature. The repetition of a phoneme in a hemistich or a verse can also evoke its signification, as in the pleasant verse by Molavi Kurd, who has used the sound /z/ to describe the rattling sound of the beloved's gold pieces and the way she walks.

Zilay Gowara va zrngay zangalay zar

Larzay tau tamam, laray limoy tar¹

This verse reminds us of Hafez's verse wherein he uses the consonant sound of /sh/ to describe the roar and eruption of the waves:

Keshti Shekasteganim ey bade shorkeh barikhiz

Shayad ke bazbinim didar ashna ra

In several verses, Molavi has also shown his interest in Hafez using alliteration, describing him as the head of the lovers' caravans, who rinses for prayer from the origin of Roknabad and stands to say the prayer on the altar of Imam.

Ra jafar abad saray garm mail

Manzl shiraz shar sauday asgh layl

Das Vadim va au Roukn abad shaug

Imam Mehrab sar mosallay zaugh²

¹ The clinking sound of the gold pieces of the young girls has bene interwound with her walking as if she is a fresh lemon

² He rinsed his hands and feet out of enthusiasm with the Ron abad water and stands to say his prayer as an

Imam against God (referring to the Hafez's spiritual love of God)

Hafez has shown his interest and skills in reciting the Koran in several methods by repeating the letter /r/ in the following verse:

*Eshghat resad be faryad var khod besan Hafez
Ghoran ze bar khani dar chardah revayat*

Hafez may have drawn into poetic alliteration by inspiration from the Koranic verses alliteration. This array is also used frequently in the Koran, leaving impressive effects on the Arabs who have a rich history of poetry, with the prophet sometimes called a poet and his speech a kind of magic. The ancient people had specific regard for literal music and considered it a principle of rhetoric. This is because music not only creates cadence but also conveys meaning. The following is a verse by Hafez, who repeats the letter /s/ to create some internal music and cadence.

*Reshteye tasbih agar begosast mazouram bedar
Dastam andar daman saghi simin sagh boud*

Another verse from Molavi Kurd represents the consonant /z/ that evokes his cries before God:

*Zari va zegari va zoyri kardam
Vabaragay pakat panaavardam³*

Alliteration is also possible with motions other than letters, with the ancient people calling the repetition of the /e/ sound a kind of alliteration.

Poursina, as in Molavi's verse where he repeats the letter /s/, reminding us of stillness and peace of mind, first focused on letter melody. Here, the letter melody is well noticeable.

Sar bard va sar hard sara va sar sara⁴

In the second hemistich of the following verse, Hafez repeats the letter /b/, causing the closure of the mouth and placement of the lips on each other.

⁴The vicissitudes of the life made me depressed and cry, thus I turn to you O' Lord. Please help me

⁵On the rocks, on the desert, on the land, and on the water

⁵ The king of my happiness broke, and the army of grief accumulated

The flag of my status is overwhelmed by sadness

⁶ My body is tired and grief has involved my being

I have distanced from my land

⁷ Ma'doum is saddened and depressed

Suffering from the pain of distancing from the beloved

*Chashmam az aine daran khat va khalesh gasht
Labam az bouseh robayan bar va doushsh bad*
Or repetition of phonemes in the following:

*Shab ast va shahed va sham va sharab va shirini
Ghanimat ast chenin shab ke doustani bini*

In the end, some other verses by the two poets are suggested:

Verses from Molavi:

*Shay Shadim Shkia, supay kham jam be
Baydakh damakh shivay matam be⁵*

*Jasta khastay khar khamkhalata nan
Baayda pev va gel dourvalatanan⁶*

*Ma'doumi Kham Kesh kham zaday khambar
Zard dast sakht douri balay yar⁷*

*Di sftay bryan zoukhalay yawem
Kham vakha makha yal kha yalay yavam⁸*

*Akha Cheragh che akh pay akhdari
Choun mn khatr khambar dakhdari⁹*

*Ay Chansa rachang charkh chapavardam
Charkh chancharkhaw man maw namrdm¹⁰*

*Ay wacham ba sourmay khamnaki rashta
Chani gasht dasht pay rasht sargasht¹¹*

Jilway Jalay Jam pr jagard

⁸ My heart is burned like a charcoal

Depressed and saddened and think of her always

⁹ Alas, what an alas for the one who has a sigh in his heart

The one whose being is depressed like mine

¹⁰ I am in conflict with the leftward wheel of the universe

It moves unlike the nature and I am still alive, not dead

¹¹ The beloved has blackened her eyes with a saddening kohl

Lovers have perplexed and impressed with those eyes

*Farmat pay nata zabih haravanm kard*¹²

Shafrat Namay nam hatamash krd tay

Kard va kasa kal kasay kalay kay¹³

Palapal pay gian nadas tau brdn

*Panam va panay firaghat kardan*¹⁴

Verses from Hafez

Khiale Khale to ba khod be khak khaham bord

Kke ta ze khale to khakam shaved abir amiz

Shahe shemshad ghadan Khosrow shiran dahanan

Ke be mozghan shekand ghalb hame saf shekanan

Cho pardedar be shamshir miznad ham era

Kasi moghim harim haram nakhahad mand

Jane bi jamal janan meil Jahan nadard

Har kas ke in nadard hagma ke an nadard

Zolf bar badeh made ta nadehi bar badam

Naz bonyad makano ta nakoni bonyadam

Bahay nim kereshme hezar jan talabad

Niaz ahl del va naz nazaninan bin

Tanet be naze tabiban mabad

Vojoud nazokat aazordeh Gazand mabad

Conclusion

Hafez and Molavi Kurd have had a similar understanding of the effects of alliteration and its application. The easy understanding of their poetic images is what makes their poems beautiful and pleasant, which is made feasible by alliteration. Hafez and Molavi Kurd were very well aware of the effects of alliteration and used it in their poems to create some sort of music in their works.

Acknowledgments

None.

Conflict of interest

None.

Financial support

None.

Ethics statement

None.

References

Anvari, Hassan, (2003) Compact Dictionary of Sokhan, Sokhan Publications, Second Edition, Tehran, Iran.doc, Comprehensive portal of humanities

Hadi, Ruhollah, Figures of Speech, Iran Textbook Publishing Company, Tehran

Molavi kurd,(2010),Molavi diwan,kurdistan publications,three Edition,sanandaj,(Description : abdolkarem mmodares)

Hafez,(2009),hafez diwan,safialishah publications,forty-eight Edition, tehran,(Description: dr khalil khateb rahbar)

¹² You said you gave away your heart to me

The one filled with impurities to make a polished rosary

¹³ What made Hatam famous

Was that he poured whatever he had in the bowl of the needy

¹⁴ I shall not abandon your hand for another several days of living

I have taken refuge in you from the pain of your parting